

Julie Harris Plays Nun In TV Show



AS A DAUGHTER OF CHARITY, Julie Harris rehearses with Christopher Plummer for the TV play, "Little Moon of Alban."

By BOB CUNIFF
NEA Staff Correspondent

NEW YORK—Something there is about Julie Harris. She isn't very small, yet when she's on stage, she is a waif you feel you must protect at all cost. She isn't beautiful, yet she's a maid-nun and have to renew their en any self-respecting gallant would die for. She isn't sexy, yet she was voted by one college group to be "The Girl We'd Most Like to Run Away With."

Answering the door of her Manhattan brownstone, Julie, in her apron, looked like any other neighborhood housewife ready to drive away a book salesman. Later, apron off and baby fed, Julie entered her rare-in-Manhattan sunlit living room and introduced a new Julie, a lady with a brogue.

"I'm getting up in my lines for 'Little Moon of Alban.' It's about Ireland, and I guess I'll have the brogue with me until after the telecast."

"I've never stepped on Irish soil, but I've waved at it as I went by on a ship. And I'm fascinated with the mystery and the beauty of Ireland. The title of our play comes from a Synge play, 'Dierdre of the Sorrows.' Sounds typically Irish, doesn't it? There's so much poetry there."

Julie goes to work for television just about once a year. Her "Little Moon of Alban" appearance will be on NBC-TV March 24.

"I don't plan it that way," she said. "I have my work in the theater to do and I only want to do scripts that interest me. I sit still. Faith, to me, means understanding that this script was working at it, understanding it written with me in mind. James and growing with it. There's Costigan, the author, wrote 'Nothing automatic about faith."

Groucho Marx Differs With Psychiatrist

By BOB THOMAS

HOLLYWOOD (U)—Let the psychiatrists analyze wit. Groucho Marx will analyze the psychiatrists.

A University of Southern California psychiatrist recently declared: "A wit is an angry man in search of a victim. A witicism is his way of releasing suppressed hostility."

Since Groucho Marx is perhaps Hollywood's best-known wit, I asked him for comment. Here is his reply: "I don't know who the hell this doctor is, but I do know that one of the best ways to save time is to read no one's explanation of humor. This is a deadly subject when taken seriously, and has thrown many good men. I remain."

"Morosely yours, Groucho". . .

Shirley Temple turned down an offer to costar with Pat Boone in "Mardi Gras" for her old alma mater, 20th Century-Fox. It would have meant being absent from her family on a New Orleans location, and Shirley doesn't want that.

"Now if they want to make a picture about the San Francisco Chinatown New Year's, that would be different," she said, because then she could be near her Bay area home. . .

Wonder if MGM is unhappy with Jerry Wald's "The Long Hot Summer." It covers some of the same ground as "Cat on a Hot Tin Roof," which Metro is filming. Even to Orson Welles playing a Big Daddy.

"Summer" offers some strong dramatics, especially by Paul Newman. Now that Wald has touched on the raw life in a West Coast suburb ("No Down Payment"), New England ("Peyton Place") and Deep South ("Long, Hot"), small towns, where does he go next? . . .

Your Horoscope

Look in the section in which your birthday comes and find your outlook is, according to the stars.

For Sunday, March 23, 1958

MARCH 21 TO APRIL 20 (Aries)—A day for reflective, solemn thinking. It will mean some self-sacrifices during the holy season of Lent, thinking for most of spiritual blessings, we should have acquired.

APRIL 21 TO MAY 21 (Taurus)—Quiet influences and this is fitting for the Sunday of St. John in "The Lark." she felt something common, considerably more than the death of a French peasant girl was at stake. Even as Sally Bowles, an amoral and enchanting trollop expatriate, she made her point.

At the end, even Sally had developed a kind of faith," she explained.

"Faith always has to be present in a person or else. But once theater to do and I only want to do scripts that interest me. I sit still. Faith, to me, means understanding that this script was working at it, understanding it written with me in mind. James and growing with it. There's Costigan, the author, wrote 'Nothing automatic about faith."



ACTRESS GIVES BOOKS TO COLLEGE — Helen Hayes, the grand lady of the theater, presents a selection of books to Rev. Kevin R. Keelan, president of St. Francis College, Loretto, Pa., in the Morosco Theater in New York. She donated books to replace some of the 45,000 volumes destroyed in fire at college on January 23. (AP Photofax)

Hal B. Wallis Created Many Stars

By JAMES BACON

HOLLYWOOD, March 22 (U)—The so-called wise ones in the movie capital say that a sure path to success is to get Hal B. Wallis interested in you.

Wallis, an independent producer on the Paramount lot, has an enviable talent for discovering potential stars. He also has a way with a dollar.

No Wallis picture has lost money — and at 59 he has made 400 movies. Some have become blockbusters, especially the Dean Martin and Jerry Lewis series, "Sad Sack," Lewis' first film as a solo, was a box office leader soon after its release.

Another Wallis picture, "Wild is the Wind," was both money-maker and artistic success. Anthony Quinn and Anna Magnani have been nominated for Academy Awards for their performances.

Over the years, Wallis' pictures have won 31 Academy Awards.

The producer's sharp business sense extends far beyond movies. With his wife, silent screen comedienne Louise Fazenda, Wallis owns a healthy chunk of San Fernando Valley real estate. He bought heavily before the war when the valley was fields and orchards. By 1960, a million people are expected to call the San Fernando Valley their home.

Here's how his gift-ed knack for uncovering talent works:

Several years ago, Milton Berle invited me to San Diego for his television show aboard the carrier Hancock.

Before the show, Milton talked of his guest stars — Esther Williams, Harry James and "some rock 'n' roll singer called Elvis Presley."

Berle confessed he had never heard of Presley until his agent recommended him for a fill-in, so on the show.

"I think the kids will like him," Berle said.

By showtime, the flat-top's deck was filled with Navy personnel and their families. It was a sedate audience until Presley came on. Then the bobbysoxers screams began.

After the show I talked with Presley. When he learned I was from Hollywood, he started asking about Wallis. I finally asked why.

"Why," drawled Elvis. "Mr. Wallis signed me to a movie contract three weeks ago and I'm due in Hollywood tomorrow to make a screen test."

Some of his other discoveries were perhaps equally shrewd.

One night he went to the Broadway musical "Pajama Game" for a look at Carol Hanes. But Miss Hanes had sprained her ankle. An unrehearsed understudy took over. Wallis went backstage after the show and signed the understudy.

Her name? Shirley MacLaine.

On a later New York visit, Wallis saw the play "Hatful of Rain," starring Ben Gazzara and Shelley Winters. Between the first and second acts, he went backstage and signed another actor, Anthony Franciosa. Franciosa has been nominated for an Oscar in the movie version of the play.

One night in San Francisco, Wallis heard a young singer. He signed him to sing the title song of "Wild is the Wind." A few months later, Johnny Mathis was the new recording sensation.

Burt Lancaster, Kirk Douglas, Charlton Heston, Corinne Calvet, and Wendell Corey are others discovered by Wallis when they were unknowns.

How does he do it?

"I'm my own talent scout," he says. "Also my own boss. When I see someone who excites me, I don't have to wait for the discovery to filter through five department heads before it gets to the boss for final decision. More talent is lost that way. If I like someone I buy him on the spot before anyone else knows about it."

Wallis confuses rival movie-makers by making money from offbeat personalities and stories. Every studio in town acknowledges that Shirley Booth was one of the finest actresses on the stage but none thought of her as a movie boxoffice draw. Wallis did, and made "Come Back, Little Sheba." It won an Oscar for Miss Booth.

Wallis, Chicago-born, started in movies in 1922 as a local theater manager. His exploitation ideas impressed the late Sam Warner who hired him as assistant publicity director at the young Warner Bros. studio. Later, he became publicity director. In those days, Warners had two stars, John Barrymore and Rin Tin Tin.

Profits from Rin Tin Tin gave Warners the money to pioneer with sound but the early pressure of that revolution caused the production head to have a nervous breakdown. Wallis, still outwardly calm, was given the job.

Wallis and the Warners made history — "The Jazz Singer," "Little Caesar," "Sally," with Marilyn Miller, the first big color musical, and "Dawn Patrol."

But Hollywood is a peculiar place. One day when Wallis came to his office an embarrassed workman was removing Wallis' nameplate and replacing it with Darryl Zanuck's.

Zanuck came in with the merger of Warners and First National and Wallis was dropped to producer. Then, in 1934, Zanuck left Warners to head 20th Century-Fox and Wallis got his old desk back.

In the 30s, Wallis had a hand in the making of from 40 to 50 pictures a year. It was a back-breaking job and as he once said: "It's more fun to do fewer. You enjoy making them more when each is a hand-tooled job."

In 1944, Paramount put up 16 million dollars and asked Wallis to spend it only on 12 pictures over a three-year period. It was too attractive an offer to turn down and Wallis became one of the first of the big studio bosses to jump into independent production.

Who is Wallis' latest discovery? A girl by the name of Dolores Hart. She was spotted by Wallis in a Loyola University production of "Joan of Lorraine." A year later, she got critical notices in "Wild is the Wind."

"I think she's another Grace Kelly," Wallis says.

Wallis may be one of the most successful producers in town but he is not the most beloved. One star says: "Hal is the most charming man in the business until the subject gets to money. He's ruthless with a dollar."

E. G. Marshall Admits Yen For Stardom

By CHARLES DENTON

HOLLYWOOD (U)—E. G. Marshall, whose face is as familiar to most video viewers as the test pattern but whose name is only beginning to gather stardust, freely admits that he would do "anything" to become a major star.

And since the soft-spoken, sensitive Marshall is a man who makes snap decisions and then sticks to them come what may, he might just do "anything" one of these days.

For example, some years ago he was appearing in a "lousy" Broadway play and vowed that he would never appear in another "that didn't stand up in all departments."

Since then, he has played roles ranging from star to bit player in innumerable TV shows—most recently the forthcoming "Rip Van Winkle" for NBC's Shirley Temple's storybook show—and a number of motion pictures.

Similarly, during a radio interview long ago he suddenly decided not to reveal what his first two initials stand for. He has kept that pledge with the faithfulness of a reformed inebriate.

It is typical of the somewhat shy, introverted Marshall that he doesn't covet the realm of stardom occupied by the Bing Crosbys, Clark Gables, Gary Coopers and a few others solely for the rewards it offers in terms of money and fame.

Actually, he says, "I've only recently gotten used to being recognized by the public."

He glanced around the crowded Brown Derby Restaurant and went on softly:

"When I came in here just now, for instance, there were two women who recognized me and spoke to me. That used to bother me tremendously. You know, when you're in a play, unless you're a big star, of course, no one ever recognizes you on the street or in cafes and places."

"But television is three lifetimes for an actor. The average TV actor plays in three times as many shows as Edwin Booth and is seen by millions more people."

Marshall, who reckons "Rip Van Winkle" as about "my 450th TV job," reasons that if he could reach the pinnacle of absolute stardom, he could use the position to his advantage as well as to the benefit of show business and the public. He explained:

"I've always been an actor, really, even as a kid in school, although either because I was shy or because I was snobbish, I never played in school shows. I used to work in Little Theater groups. I even played old men then."

"Now, if I were in the right positions, I think I could do things that were really good—pick and choose—and perhaps influence the craft. I think I'd know how to use stardom as I think it should be used."

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SAN DIEGO, Calif. — School officials have finally jostled "Ivanhoe" out of the 9th grade English classes.

The Sir Walter Scott novel was ordered replaced by Charles Dickens' "Great Expectations."

Mrs. Mildred Rock, supervisor of secondary education, said "Ivanhoe," a 9th grade classic for as long as she could remember, didn't seem sophisticated enough for modern pupils of that class. "Teachers were sick and tired of it, too," she added.

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St. Cyr To Change Name

Lili St. Cyr, now stripping in RKO's "The Naked and the Dead" at Warner Bros. is changing her legal name from Mrs. Ted Jordan to Mrs. Ted O'Rio. Her husband, a singer and actor, is switching his last name because there's another actor named Ted Jordan.

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Ketti Frings Plans Play On Best-Seller

NEW YORK (U)—Ketti Frings, who provided one of Broadway's top hits of the season with dramatization of "Look Homeward, Angel," is turning next to stage scripting of the best-seller novel, "By Love Possessed."

Mrs. Frings said she will also do the cinema version of the James Gould Cozzens book. Most of her writing career has been devoted to Hollywood films but her biggest coup was transformation of "Look Homeward, Angel" by Thomas Wolfe into a box-office smash on her second stage venture.

Play About FDR Has Unexpected Result

NEW YORK (U)—The latest example of the difficulty in picking a Broadway winner to back is provided by the Theater Guild's productions of "Summer Of The 17th Doll" and "Sunrise At Campobello."

Prospective investors were eager to back the first, a hit from Australia and London, but reluctant to support the other, a drama about Franklin D. Roosevelt's struggle against polio.

After the shows opened, however, the FDR play became a boxoffice smash. The show from Australia got only so-so notices and closed after 29 performances.

Asiatic Kingdom

ACROSS 36 Donkey
1 Asiatic kingdom
7 It is a semi-independent state
13 Live again
14 Biblical mountain
15 Asiatic palms
16 Feminine appellation
17 Affirmative
18 Discolor
20 Thoroughfares (ab.)
21 Everlasting
23 Enervates
26 Scottish river
27 Individuals
31 Masculine appellation
32 Cotton fabric
33 River in New Mexico
34 Press
35 German river

DOWN 39 Hurl
40 Its capital is
43 Three-parted (comb. form)
46 Caterpillar hairs
47 Musical direction
50 Rent roll
52 Staler
54 Infuriate
55 Dyestuff
56 Shops
57 Traps
1 Discordant sound
2 At this place
3 Rubber trees
4 Twitching
5 Nautical term
6 Fitted one within another
7 Girl's name
8 Amphitheater

Answer to Previous Puzzle

21 Male into a steep slope
22 Feminine name
23 Kind of lily
24 Dry
25 Heap
28 Fiddling Roman emperor
29 Son of Seth (Bib.)
30 Male children
36 Anoints (Fr.)
37 Perched
38 Rays
41 Custom
42 Egret
43 Very (Fr.)
44 Lease
45 Nested boxes
47 Mix
48 Ribbon (comb. form)
49 Greek god of war
51 Mariner
53 Isiah (ab.)